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wearing the Attic helmet (No. 27), but by representations of local Attic myths, such as Triptolemus in his chariot drawn by serpents (No. 19), Gaia holding up the child Erichthonius (No. 33), the mythical Attic king, Cecrops, beside the sacred olive of Athena (No. 34). The type on No. 82 is a reproduction of the statues of the Tyrannicides, Harmodius and Aristogiton.\* Several other representations seem also to be derived from works of sculpture: the figure of Europa on the bull (No. 10) recalls certain archaic metopes; the reclining figure of Dionysus (No. 41), closely resembles the "Theseus" from the east pediment of the Parthenon; the figure of Apollo seated on a swan (No. 23) may be compared with the statue of a goddess riding on a goose exhibited in the Fourth Century Room. Still other representations recall the designs in the interiors of Attic red-figured vases, as No. 46, a kneeling Silenus pouring wine from an amphora, or No. 99, a warrior examining an arrow (*cf.* a kylix in Case 3). The location of Cyzicus in Asia Minor accounts for the numerous representations of oriental monsters half human, half animal, such as the winged male figure with a lion's head (No. 58) and the Harpy (No. 107). Perhaps the most interesting type in the whole series is the head of an elderly man wearing a laurel wreath, the earliest example of portraiture on a Greek coin (No. 87). The subject may be the Athenian General Timotheus, son of Conon, though the identification is far from certain.

The electrum coinage of Lampsacus, a city on the Hellespont, is represented by two staters, Nos. 179, 180, with the forepart of a winged horse, the badge of the city, on the obverse, and an incuse square on the reverse.

Section 9 contains coins of Lesbos (Nos. 181-256) and of Phocæa (Nos. 257-298). The Lesbian coins are all hectæ, or sixths of staters, dating from 480 to 350 B. C. As at Cyzicus the types are extremely varied, and seem to be magistrate's symbols. The representations on the earliest examples are chiefly figures or heads of animals, and the reverse type is in intaglio (No. 185). Later, male and female heads predominate, and the figure on the reverse is placed in an incuse square (No. 201, Sphinx) or in a linear square (No. 218, bull). The regularity of the shapes, the careful striking, and especially the beauty and delicacy of the types, give this series a high rank among Greek coins.

An inscription found at Mytilene, and dating from about 400 B. C., records a monetary agreement between Lesbos and Phocæa, by the terms of which the two cities were in turn to issue a common coinage in electrum. It was decided that the Lesbians were to begin, and magistrates were appointed to try offenders charged with debasing the coinage. The Phocaic sixths closely resemble those of Lesbos, but can be distinguished by the



*Persian Darics*

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*Staters of Philip II of Macedon*

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seal (*phoca*), which was the badge of the city. On some of the earlier specimens it appears as the main type (No. 261, three seals; No. 262, head of a seal). On the later coins it is reduced to a symbol, like the tunny of Cyzicus (Nos. 269, etc.). The archaic incuse square is retained as the reverse type (No. 260).

The early Ionian coins of unidentified mints (Section 10) include a number of fine archaic types, such as No. 325, forepart of a bull with head turned back; No. 332, sow; No. 334, winged horse; No. 337, eagle; No. 338, cock. Besides the staters, the following smaller denominations are illustrated: halves, thirds, sixths, twelfths, twenty-fourths, forty-eighths, and ninety-sixths. No. 369, which is of lead, was probably struck as a proof of an electrum stater. L. D. C.

### University Extension Course

A COURSE of lectures by Mr. Oric Bates, F. R. G. S., on the Art and Civilization of Ancient Egypt, arranged by the Committee on Extension Courses, 19 University Hall, Cambridge, began at the Museum on Monday, September 30. The course will continue for fifteen weeks, with lectures on Mondays and Wednesdays at 4 P. M. Mr. Bates was formerly Assistant in the Department of Egyptian Art at this Museum, and has since been connected with the Harvard University-Museum of Fine Arts Egyptian Expedition.

The course is intended to serve as a general introduction to the history and civilization of ancient Egypt, for students of history, art, divinity, or allied subjects.

\* *Cf.* a vase fragment in Case 3 in the Fifth Century Room, Bulletin, Vol. III, No. 4.